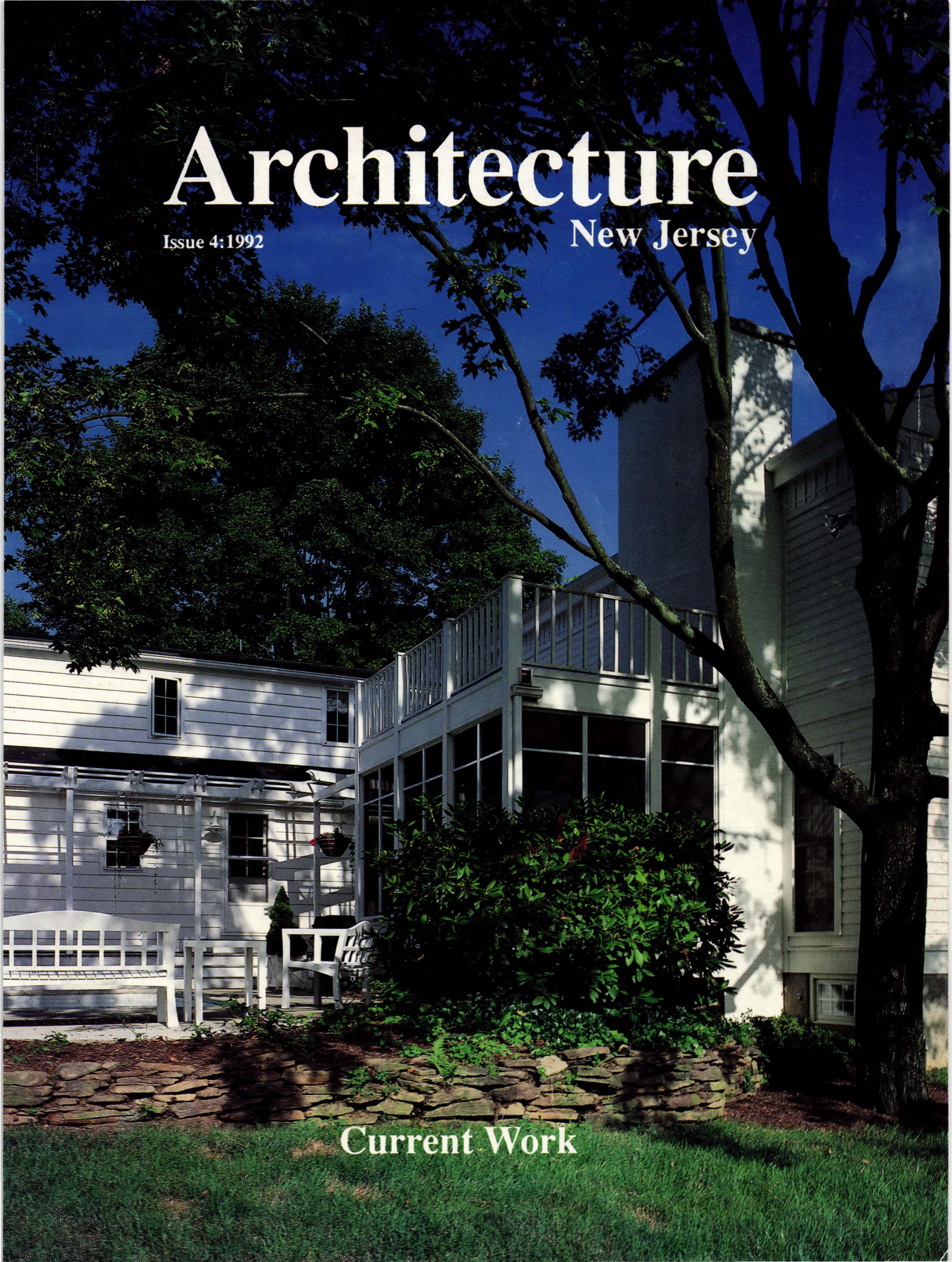
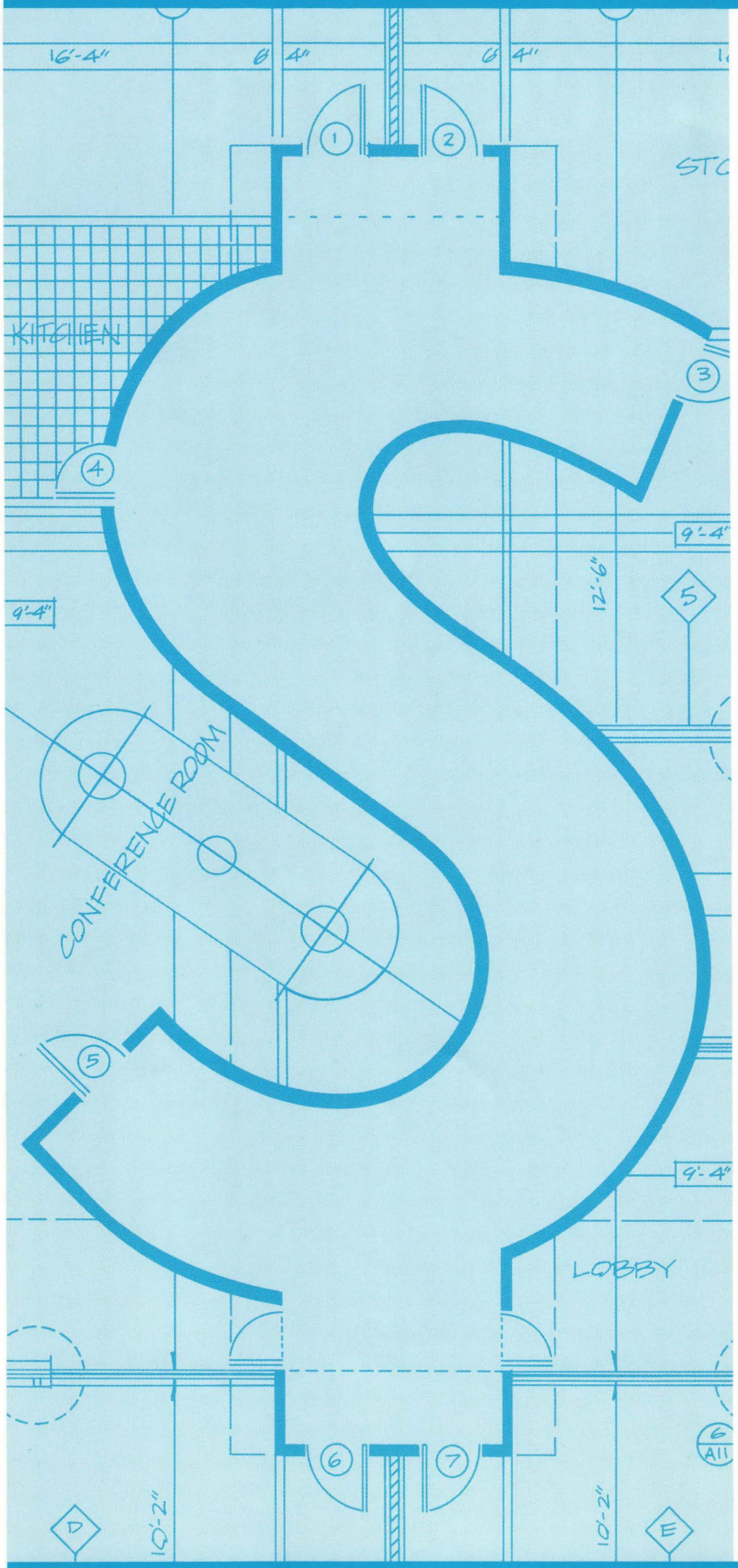
Architecture

New Jersey

Issue 4:1992



Current Work



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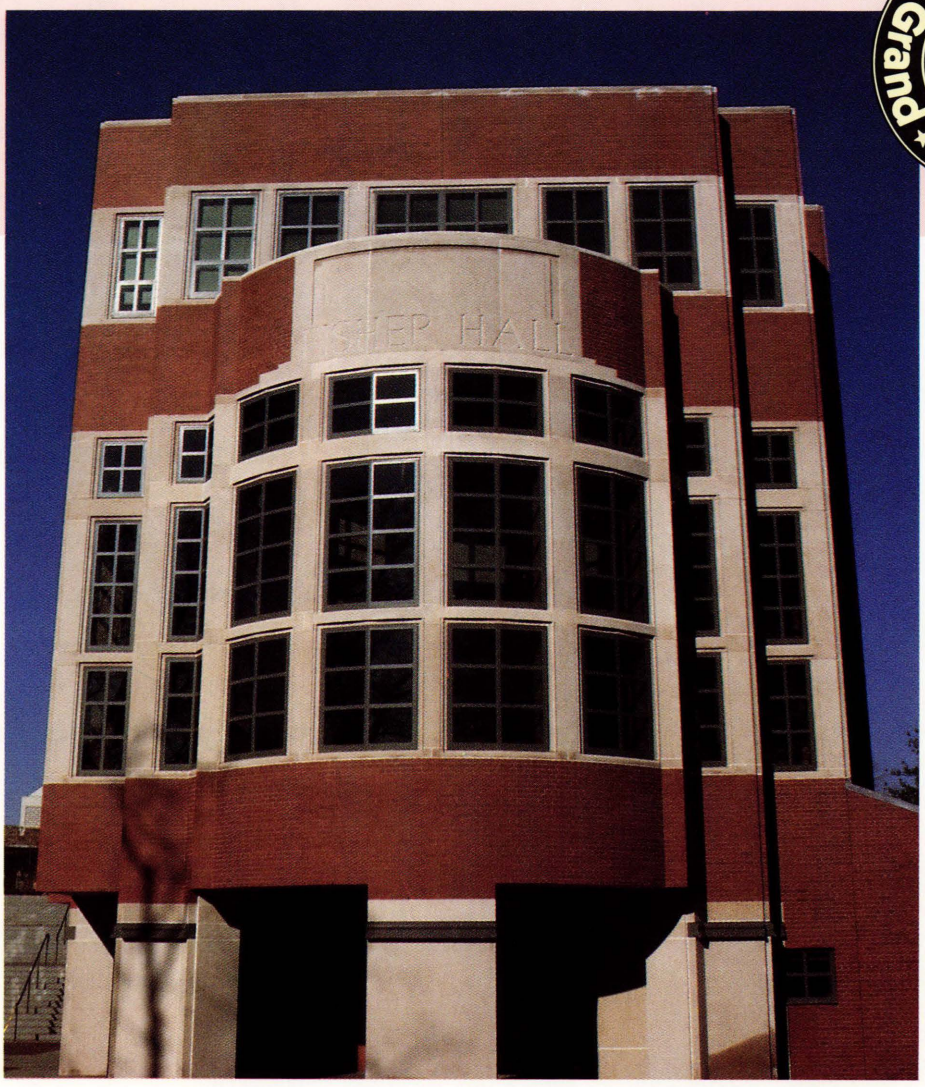

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Architecture

Vol. 28, No. 4

New Jersey

Current Work 13

Ten Recent or Current Projects

Department of Art and Archaeology, Princeton University
Short and Ford and Partners, Architects

Poolhouse
Short and Ford and Partners, Architects

Maple House
Kennedy-Grant

Greek Revival Farmhouse Renovation
Constance Gill, AIA, Architect

Villadana, Holmdel
Jay D. Measley, Architects

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Jeffrey Hildner, AIA, Architect

Tagaste Monastery
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Speer Library, Princeton Theological Seminary
The Hillier Group

Page 13

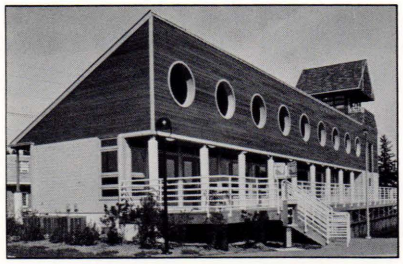
Exhibition Review: Louis Kahn 27

Exhibition in Philadelphia and New York, reviewed by Alan Chimacoff

Additional Credits 29

Legislative Column 33

News 36



Page 22

Cover: Maple House
Kennedy-Grant, Architecture, Interior Design and Planning
Cover Photo: Steve Lopez/Logo Studios

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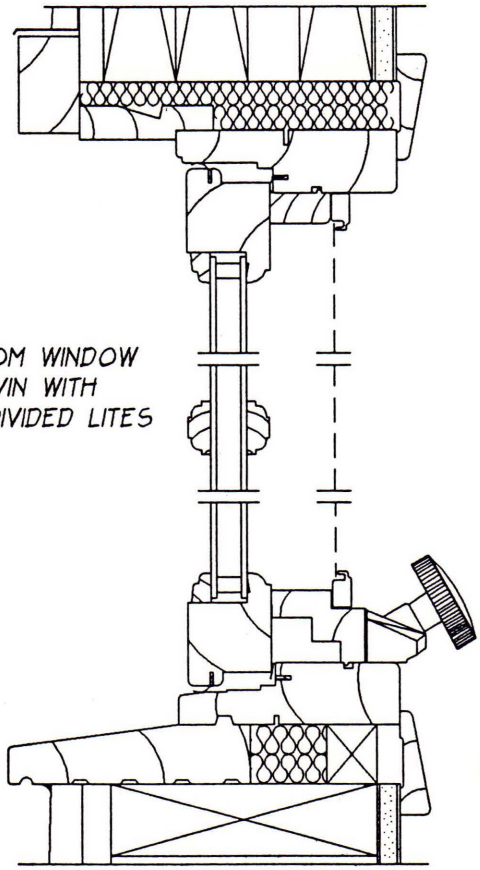

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Advertisers' Index

AIA Trust 11
Anchor Paving Stones ..... Back Cover
Bavaro Associates 29
Bridgewater Wholesalers, Inc. 4
Cham Estimating 8
Clayton Block Company 1, 24-25
DuBrow's Nursery 35
Forge Wholesale of New Jersey, Inc. 31
Glen Rock Lumber 26
Handi-Lift, Inc. 30
Hill Wallack 5
J & J Aquatech 28
JCP&L ..... Inside Front Cover
L D & J Associates 12
Manufacturers' Reserve Supply 2
Mellabee Miller Photography 26
Minet Professionals 6
Mobility Elevator 10
Montage Marketing & Production, Inc. 30
National Benefits ..... Inside Back Cover
Newman Company, The 9
Pigeons Away 35
Polo Quality Custom Homes 29
PSE&G 32
PSE&G Energy Thrift Homes 7
Rahenkamp, John, Consultants, Inc. 10
Sharp, Thomas, Associates 4
Terra Designs 34
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New Jersey

Vol. 28, No. 4 1992

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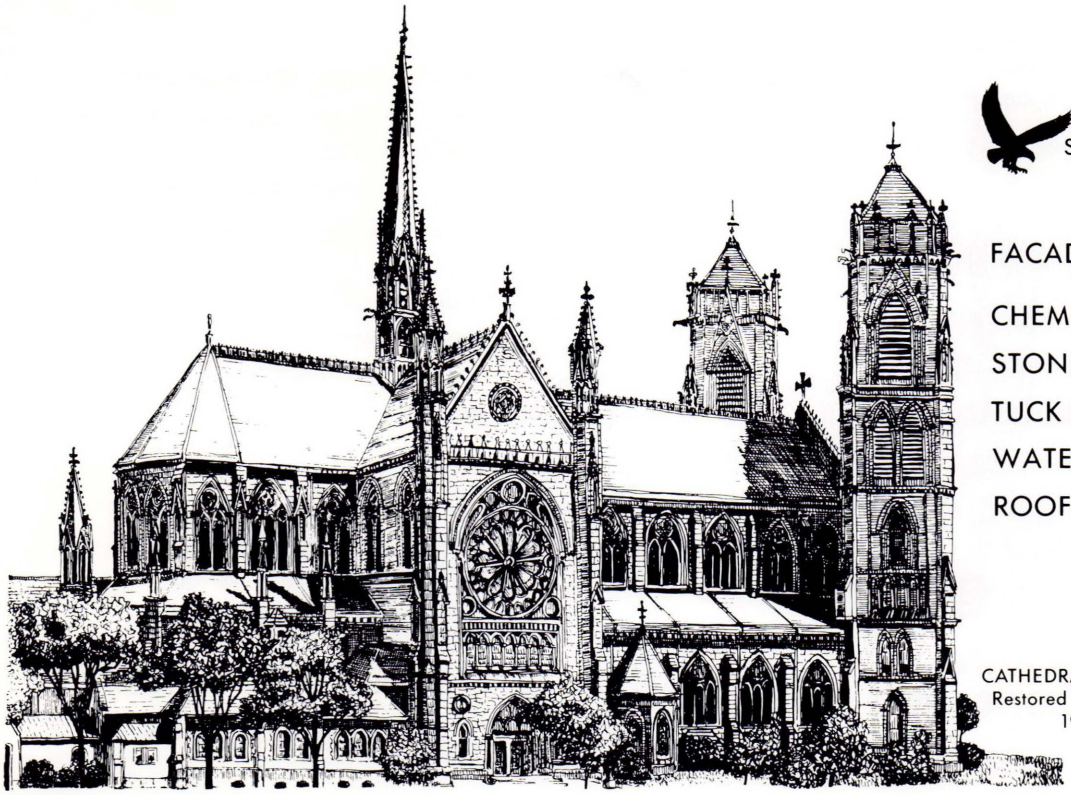

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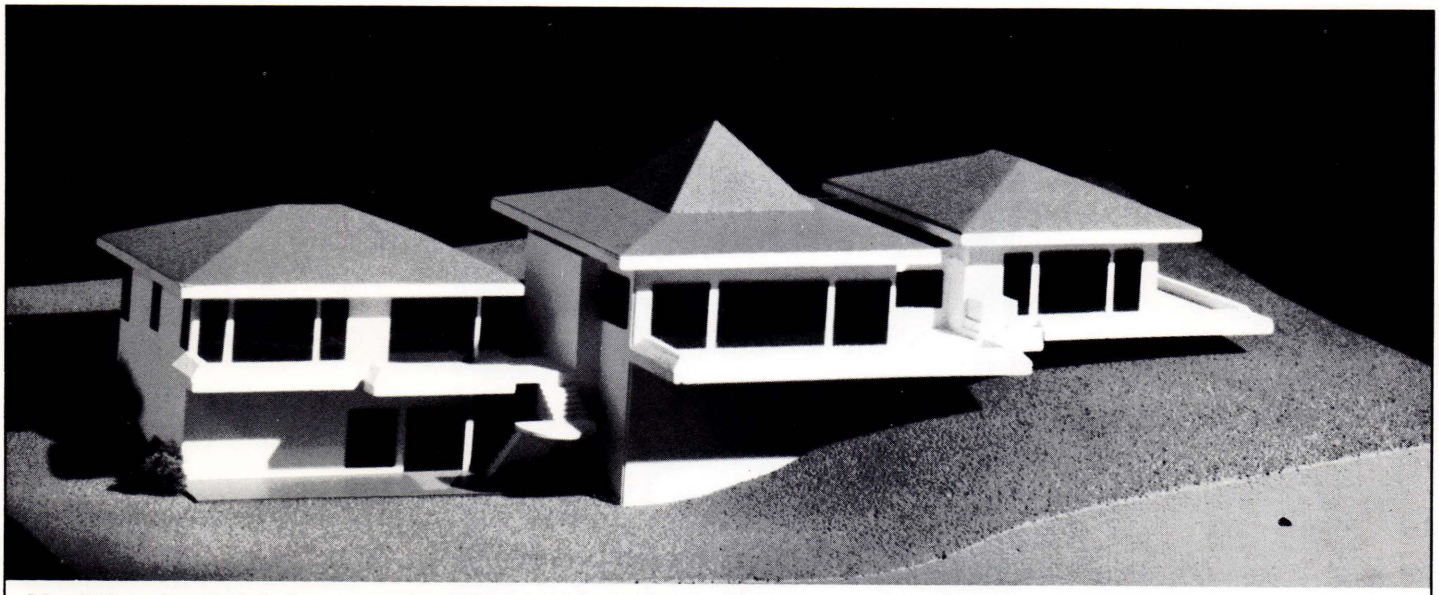

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Current Work

In reviewing the projects submitted for this issue—presumably a record of the current state of New Jersey architecture—the editors noticed several common characteristics. Most of the projects tended to be small (many were residential), the majority of the submissions represented unbuilt work, and the documentation of the projects was not as thorough nor as inventive as seen in the recent past.

The projects shown here both confirm and confound these observations. While a disproportionate number are houses, and most are unbuilt, they are presented clearly and completely, and reflect thoughtful, careful exploration. There is little evidence of the gaudy excess into which recent Postmodernism has slipped, nor of the stridency seen in Deconstructivism. All of the designs address the issues of hierarchy and proportion, and use context as a significant element in their design. All are clear and coherent in conception and design.

Philip S. Kennedy-Grant

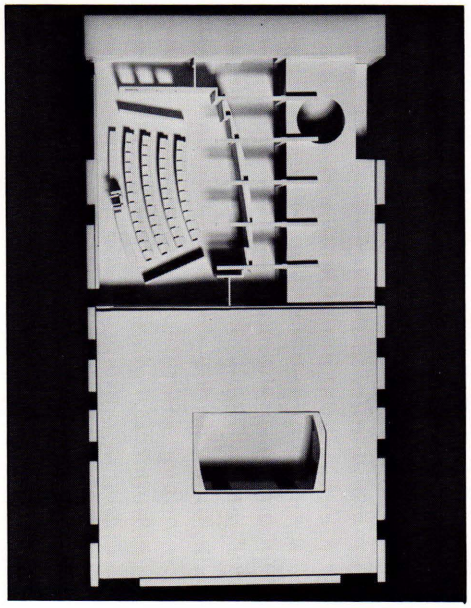
Department of Art and Archaeology, Princeton University, Princeton, New Jersey

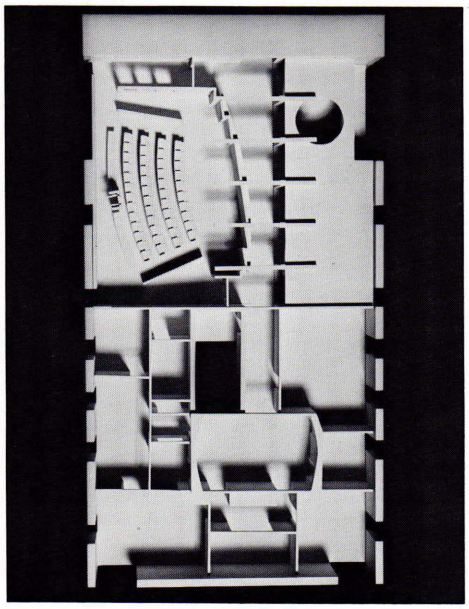
Short and Ford and Partners, Architects, Princeton, New Jersey

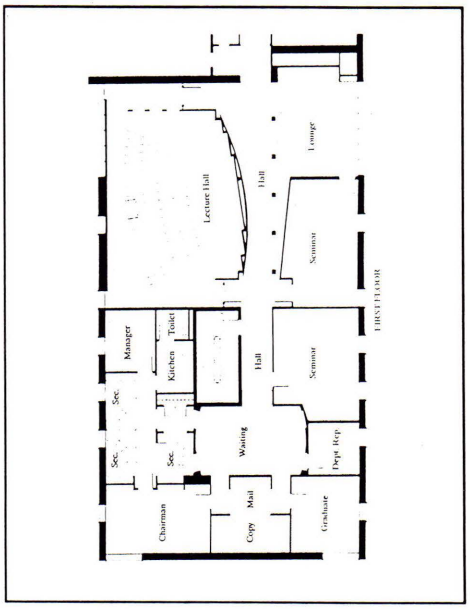
Three floors of Princeton's Art and Archaeology Department are undergoing renovation, the main floor of which is shown here. When completed, this floor, the major entry level for the department, will contain a lounge, a 75-seat lecture hall, two classrooms, and departmental offices.

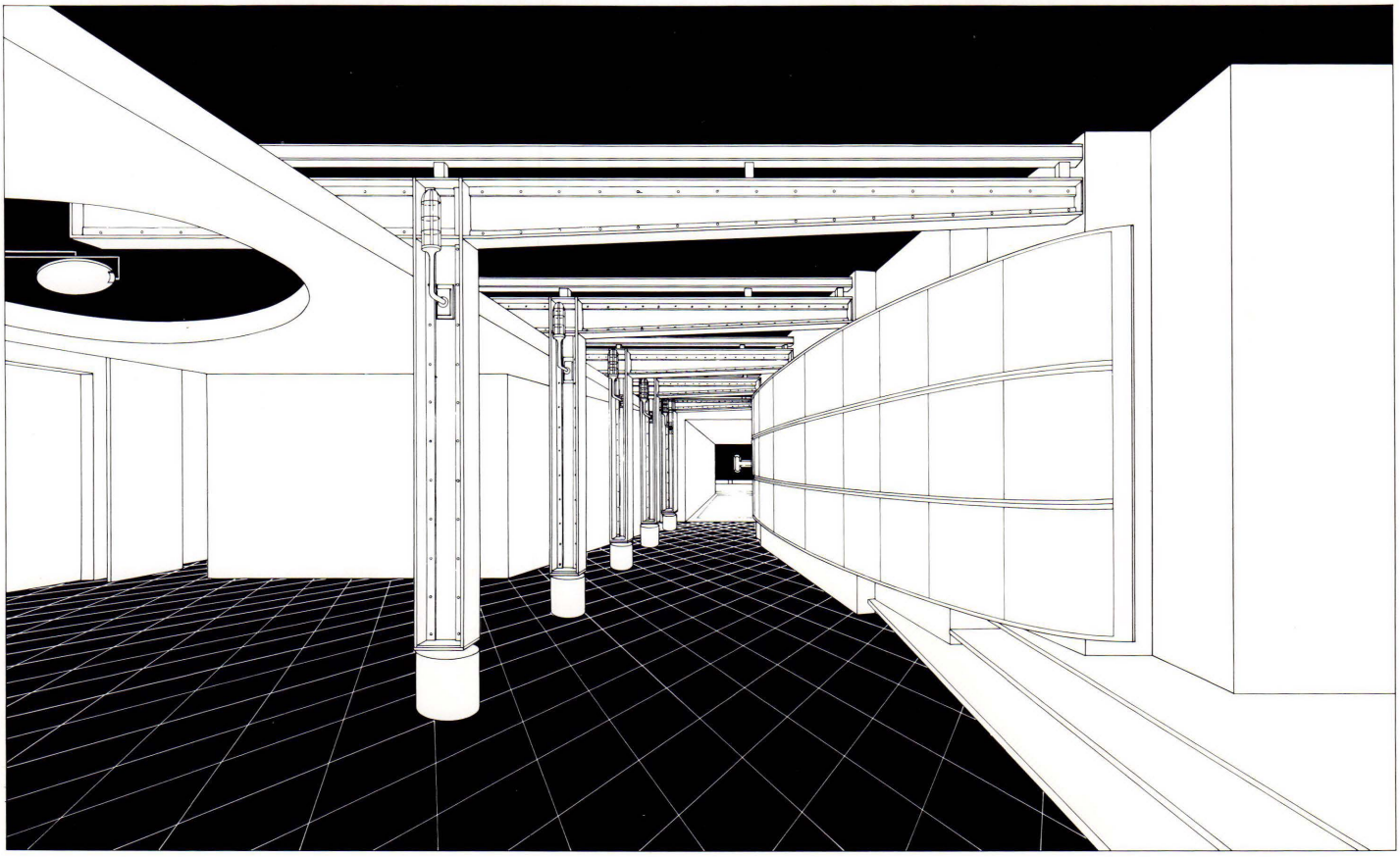
The design of this level is based on the juxtaposition of two radically different spatial orders, representing the different approaches of the disciplines of art and archaeology. At the most public end of the hall, where entry, lecture hall, and lounge occur, the plan is freeflowing. At the other end of the floor, where offices are located, the plan takes a traditional approach, and is "hollowed out" of the mass.

The project also includes accommodation for a photographic research collection on a lower floor, and more offices and classrooms on an upper story. □





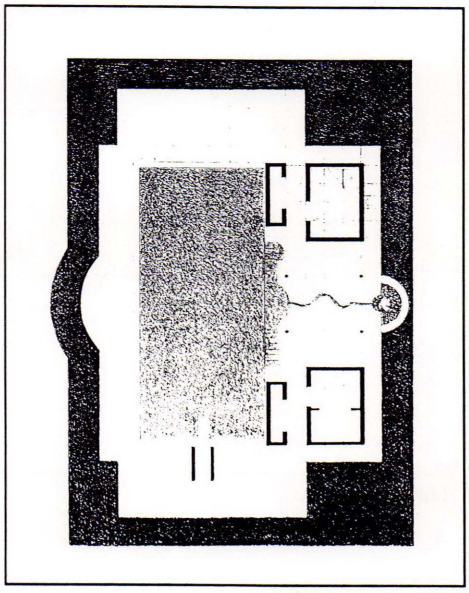


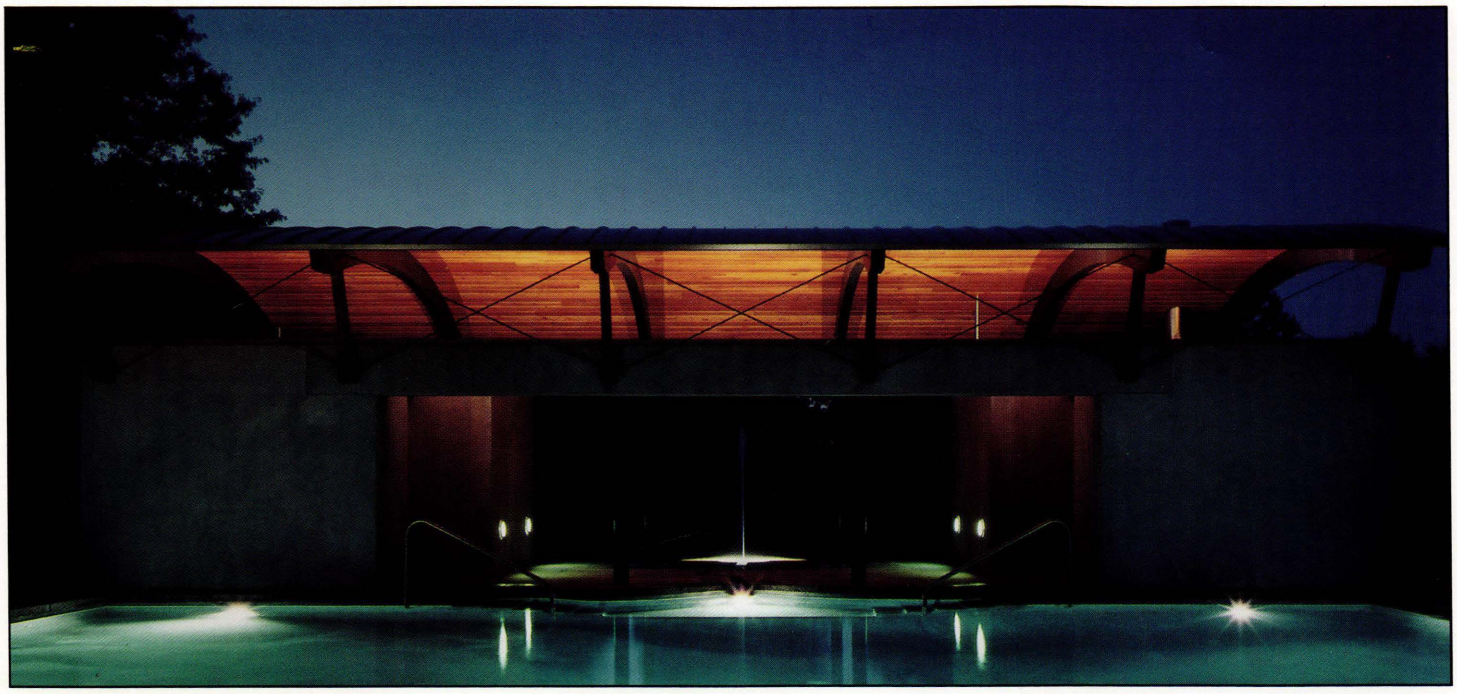


Poolhouse, Far Hills, New Jersey

Short and Ford and Partners, Architects, Princeton, New Jersey

The pool and poolhouse are set back within the gardens on this hilltop site, providing a framework for views from the 1960s main house to the generous park-like setting. Natural materials — fir laminated beams, integral colored stucco, tongue and groove plank, limestone and bluestone — and abstract forms are used to reflect the sensuous experience of entering water. □

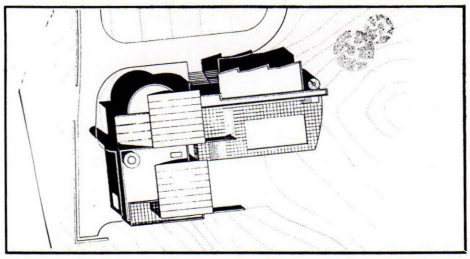


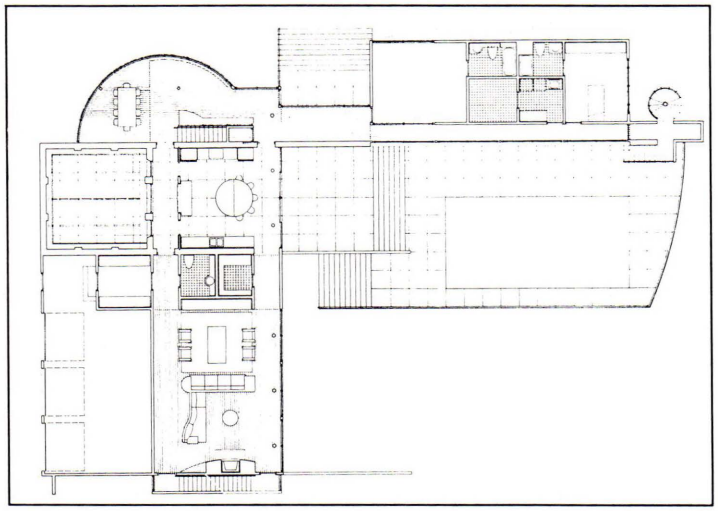


Villadana, Holmdel, New Jersey

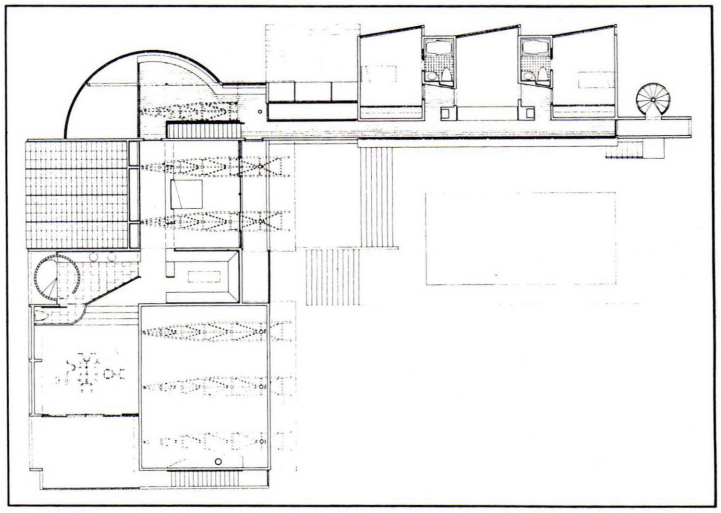
Jay D. Measley, Architects, Red Bank, New Jersey

This 6000-square-foot house is situated on a sloping one-acre site, and consists of two wings defining a patio and pool. Its design concept is based on volumes which interlock. The street wing is composed of a thick wall onto which a spiral stair, a cantilevered bedroom block, and a library/dining room element is attached, and the perpendicular wing has a roof of vaulted aluminum supported by butterfly trusses. The structure is predominantly wood frame, with steel frame and plywood stress-skin panels in select areas. Major materials include synthetic stucco, aluminum for window frames, and wood and French limestone for floors.

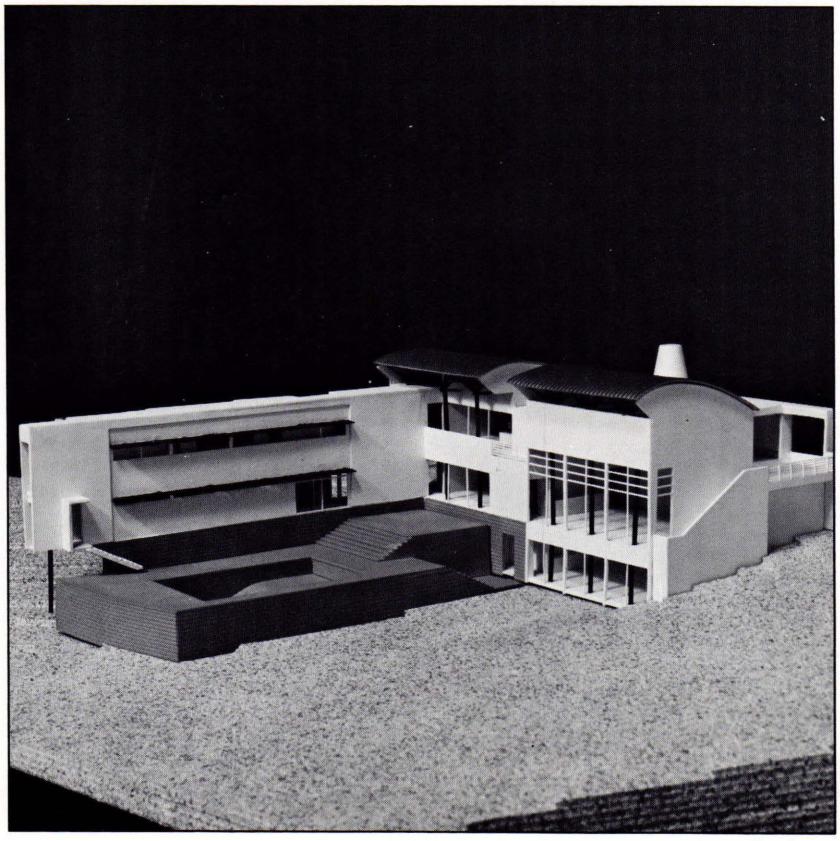


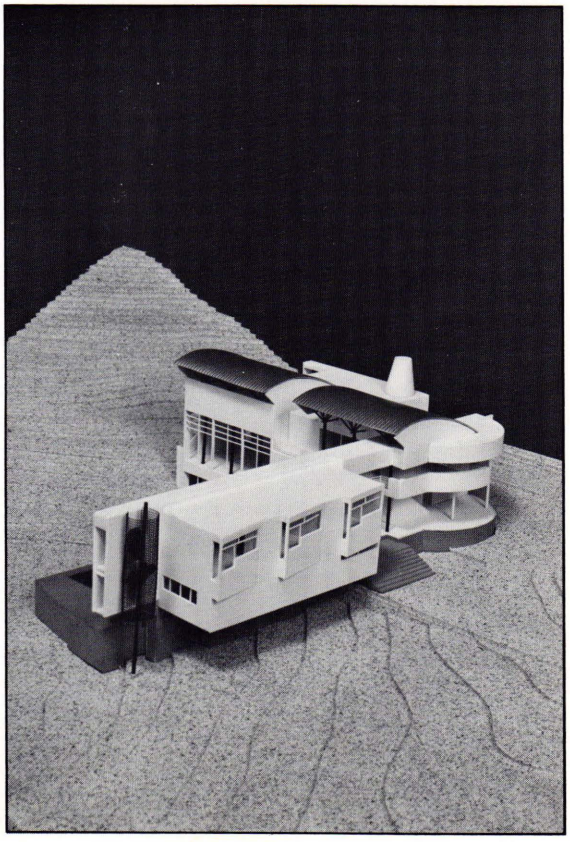


First Floor Plan.



Second Floor Plan.





Photos: James D'Addio

Zlowe House, Silver Spring, Maryland

Jeffrey Hildner, AIA, Architect, New York, New York

Jeffrey Hildner, an architect, artist, and teacher at NJIT, is renovating and enlarging a stock 1960s split-level for economist and amateur photographer David Zlowe. The new work comprises a kitchen/breakfast room and an exploratorium at the rear of the building, and a redesigned garden. Five themes are explored:

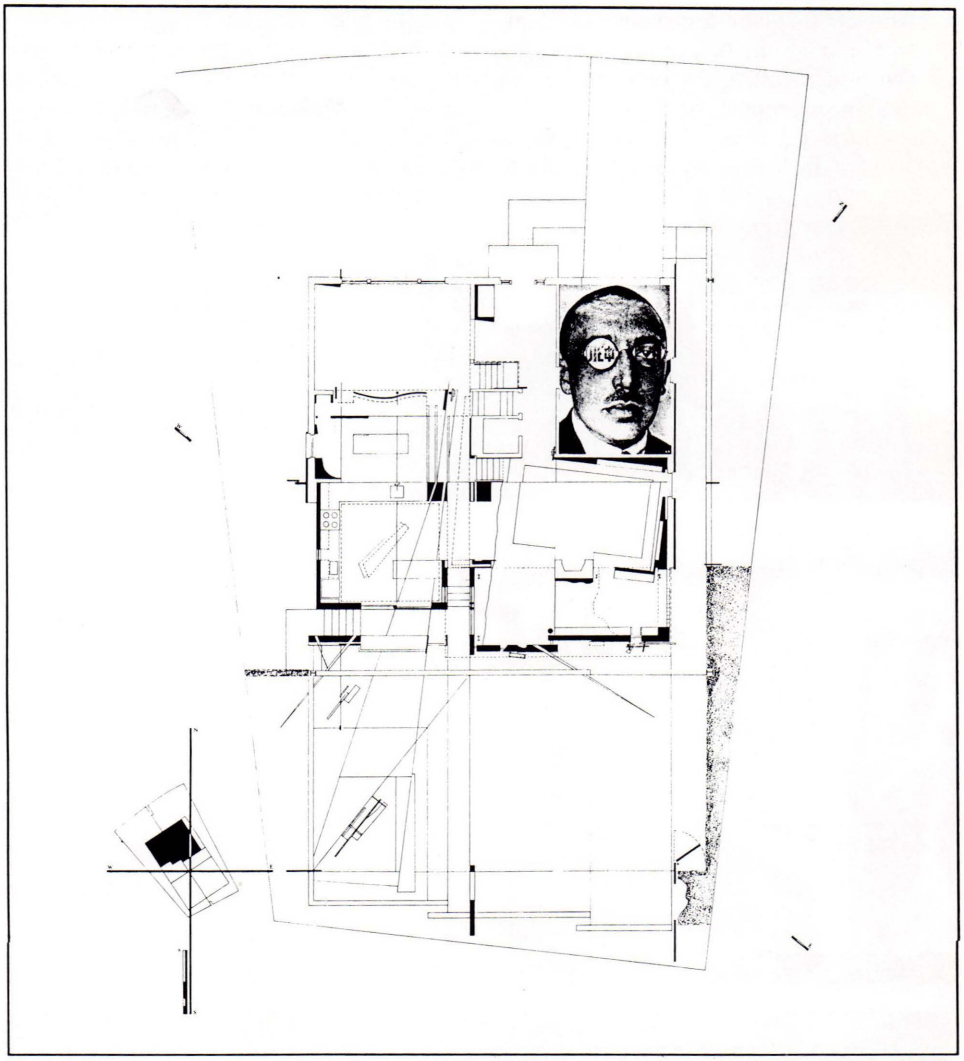
Painting: The plan and elevation are inspired by modernist artists (including Diebenkorn, Caro, and Nicholson), while the diptych-based composition is traditional in origin.

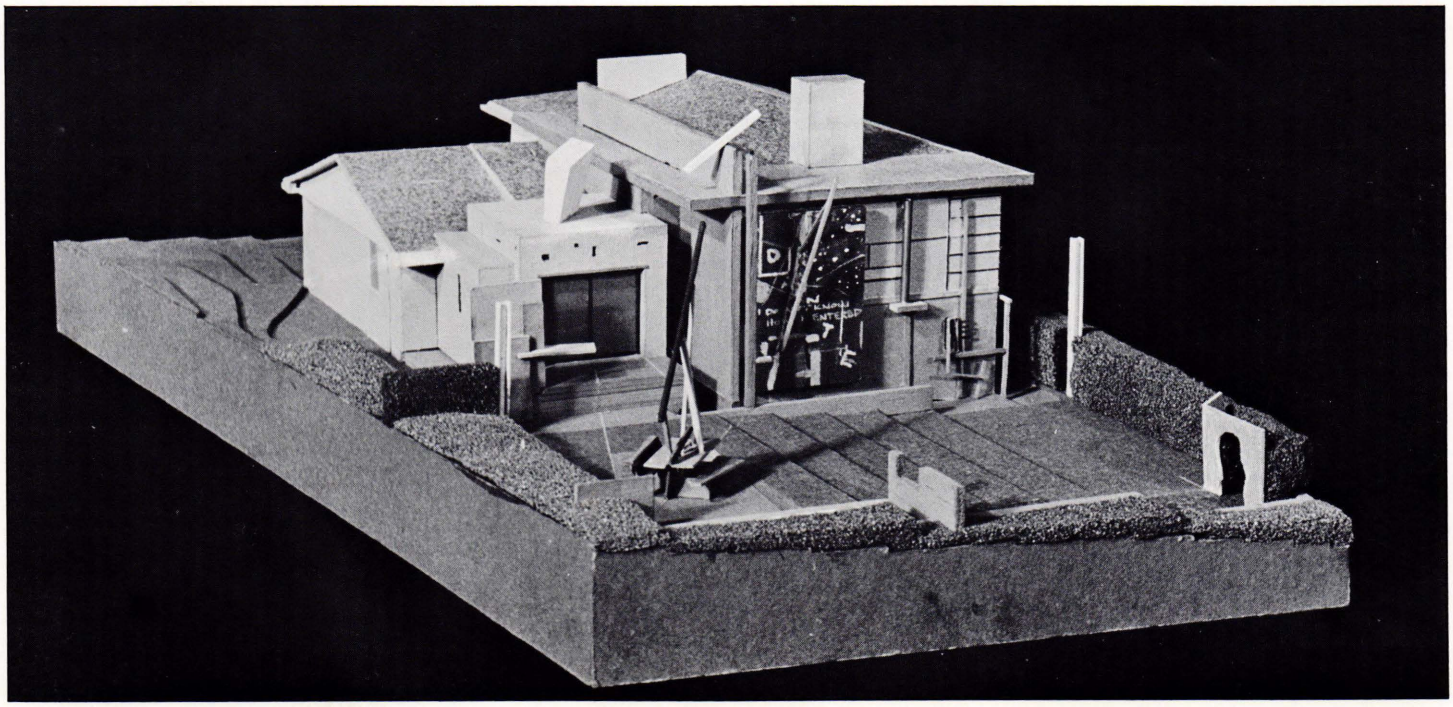
Literature: The exterior mural recalls the earliest form of writing, on walls.

Astronomy: Early architecture (Stonehenge, for example) reflected the rhythm of the universe, and this house, too, explores aspects of orientation and astronomy. The garden table, among other elements, is a "telescope" fixed on Polaris.

Philosophy: The ground floor plan drawing and mural refer to Dante and the uncertainty of our place in the universe. The diptych plan, the contrast between outward-viewing breakfast room and inward-focused exploratorium, and the Rodchenko eye on the plan drawing all reflect the two types of seeing: observation and contemplation.

Nature: The garden (exterior) and house (interior) are two halves of the diptych, and explore the opposition of art and nature. □

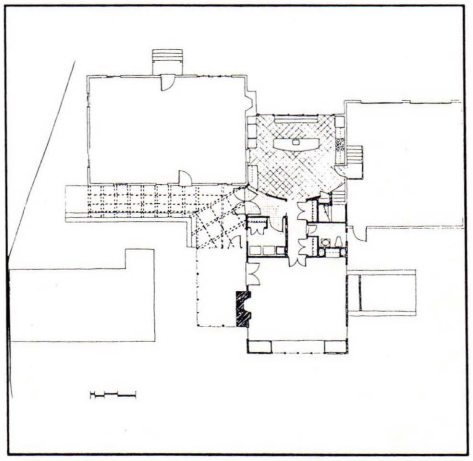




Maple House, Brookside, New Jersey

Kennedy-Grant

A master bedroom, family room, and painting studio were added to a 1950s Cape Cod house, and the kitchen and dining room were remodeled. On the front, the addition appears modest, in keeping with the scale of the neighboring houses. On the back, the new work is more expansive, and incorporates a new screened porch and a trellised deck connecting the house to the existing pool. The poolside furniture was designed by the architect. □

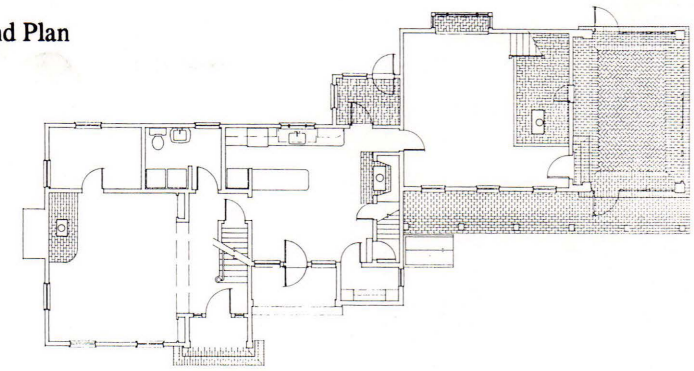


Greek Revival Farmhouse Removation, Upstate New York

Constance Gill, AIA, Architect, Montclair, New Jersey

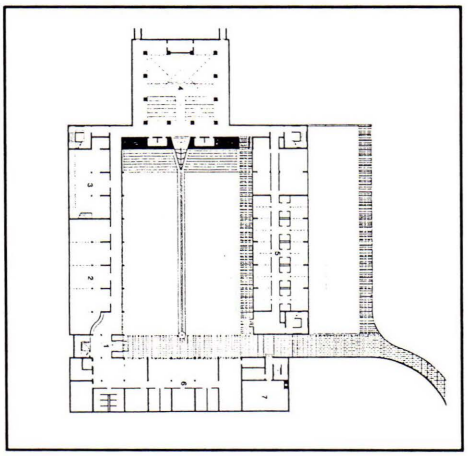
The renovation and enlargement of a Greek Revival Farmhouse, the demolition and rebuilding of a barn, and the creation of a swimming/skating pond and a terrace were the major projects carried out on this site, a 10-acre former dairy farm. Care was taken to maintain the rambling farmhouse character and to include the same level of detail on the new parts as on the old..

Ground Plan

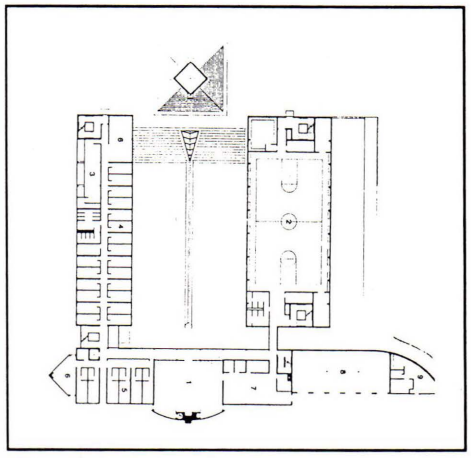


Tagaste Monastery, Suffern, New York

Maddalene Hoffman PA, Ridgewood, New Jersey

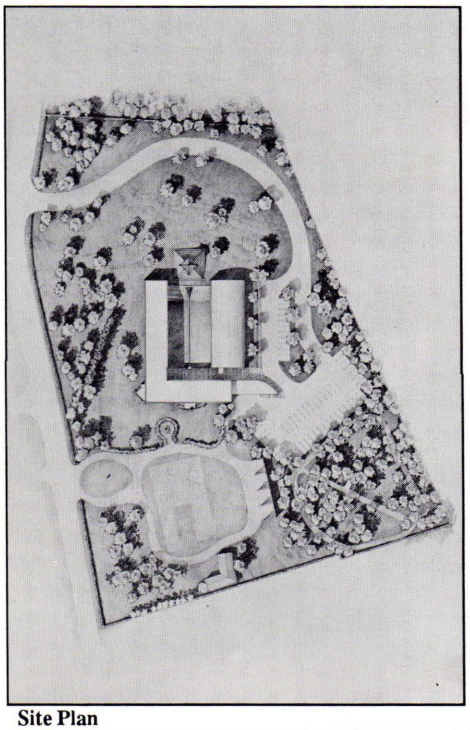


Ground Floor Plan

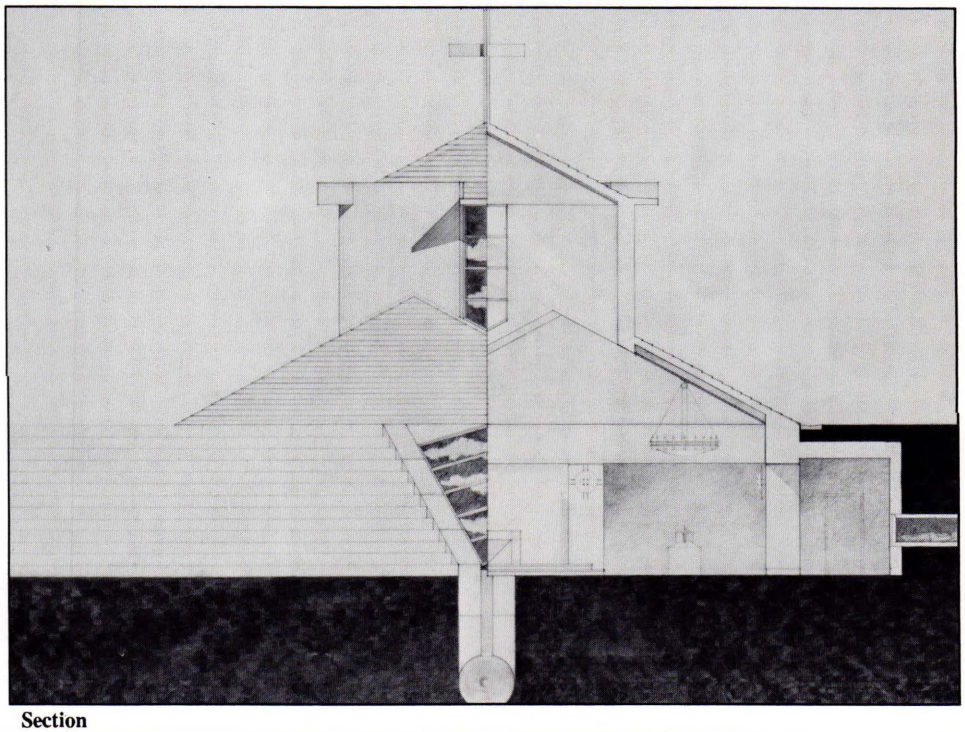


First Floor Plan

This monastery on a 10.5-acre site in the Ramapo Mountain foothills is inspired by works of LeCorbusier, Wright, and Kahn. Three wings surround a central cloister: an L-shaped wing for classrooms, offices, and upper-story residences; a wing for retreat facilities and a multi-purpose room above; and a narthex and below-grade square-within-a-square chapel. Exterior material is precast concrete with wood panel infills. □



Site Plan



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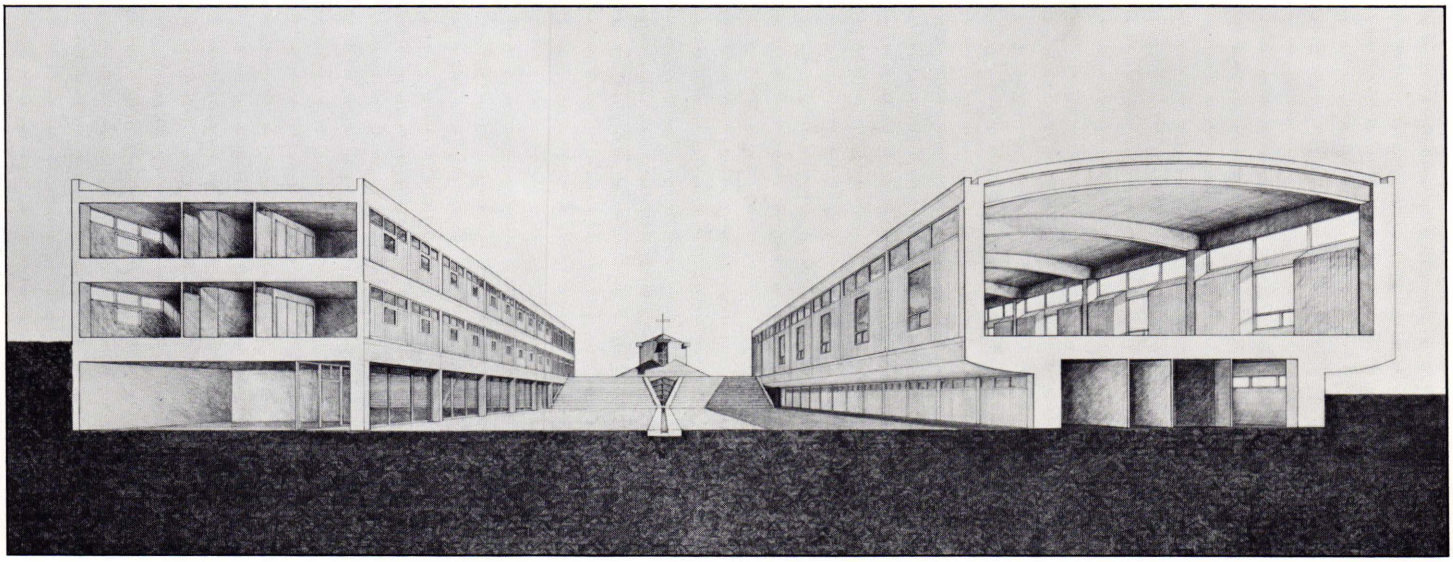
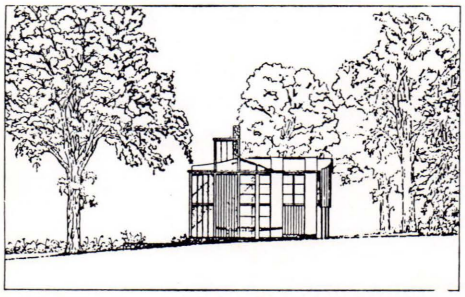


Watnick Guest House, Princeton, New Jersey

Richardson Smith Architects, Princeton, New Jersey

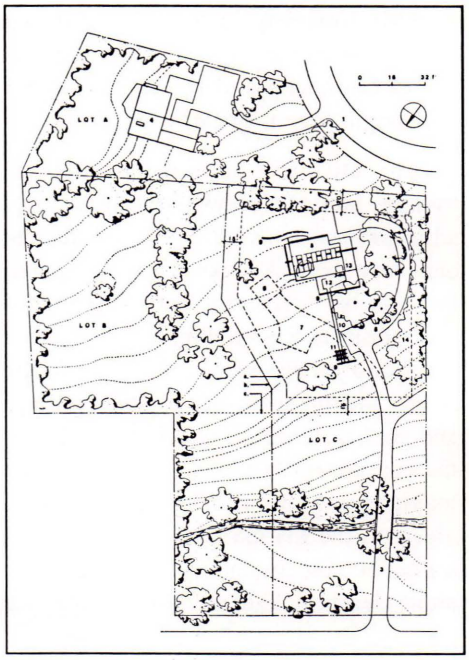
This guest house is to be located next to the Watnick family's main house on a five-acre site. The site is distinctive, with rolling hills, stream, mature trees, and a 19th century stone bridge. The guest house is to be distinctive, as well, and is based on three concepts, "wall and map," "clouds and trees," and "frames and planes."

The first concept ties the new structure to the site. The guest house is bisected, making way for a skylit route through it. A wall of cast stone, stucco, and found artifacts is "threaded" through the route, to form an extension of the site and a surface on which the site is mapped. The second concept recreates the trees and clouds over the site in the form of an oval loft. The third concept uses frames to define views and modulate space, and planes to define and enclose space. The material of the frames and planes are drawn from the site: fieldstone foundations, bluestone terraces, natural wood frames, siding, floors, and roof decks, and stucco walls. □

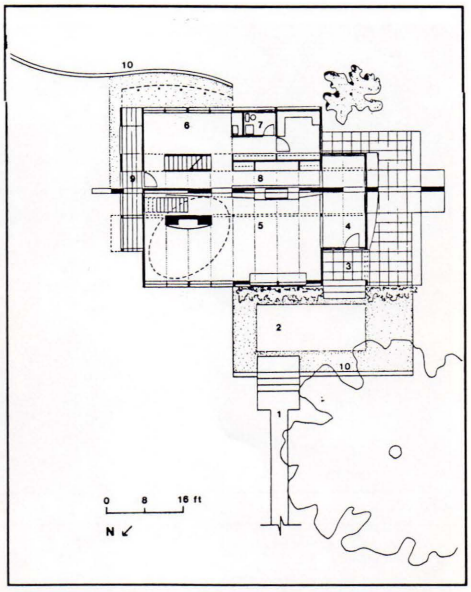


West Elevation

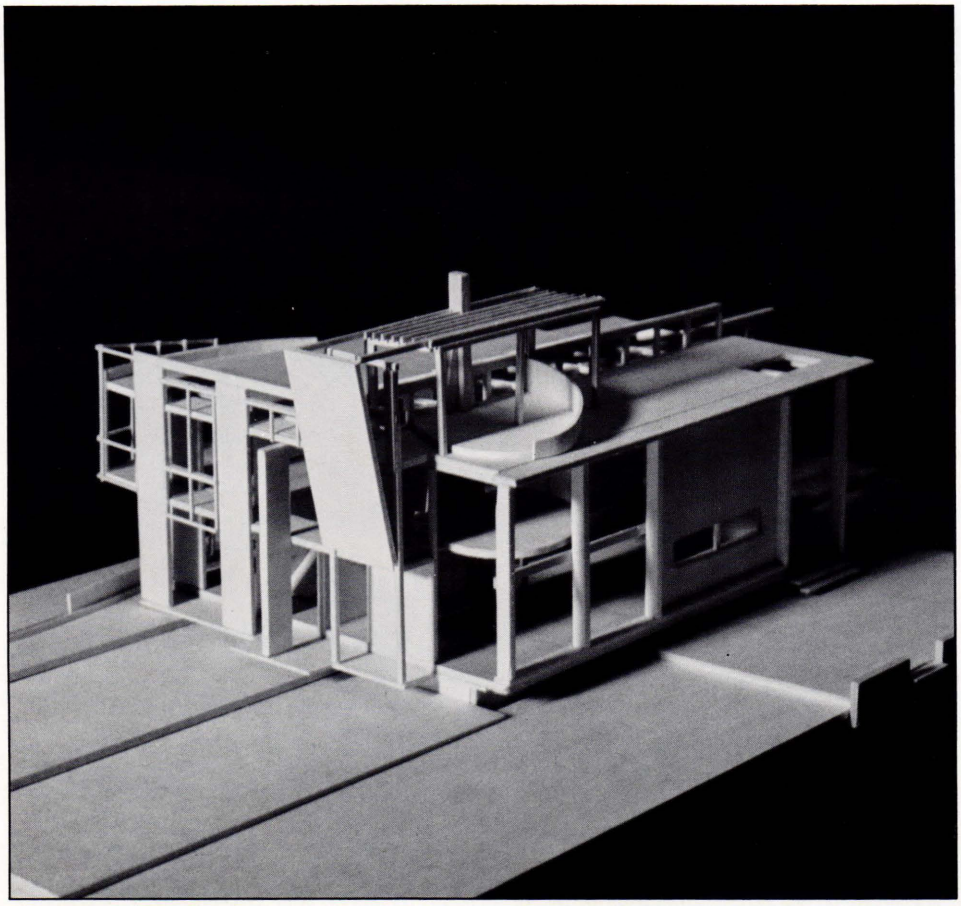
South Elevation

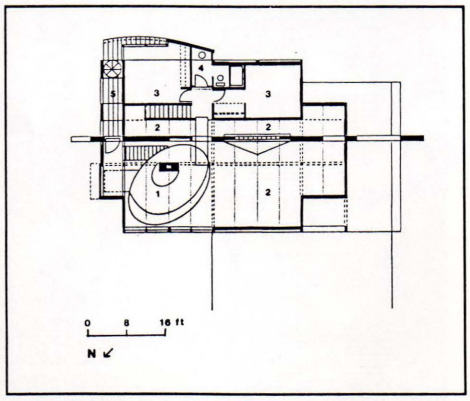


Site Plan



First Floor Plan





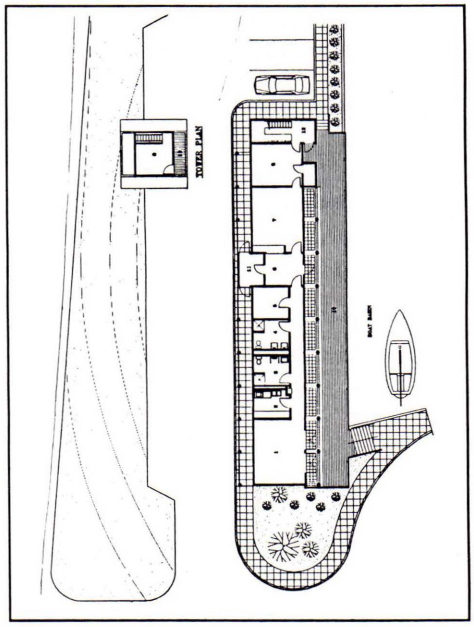
Second Floor Plan

Marina Facility, Forked River State Marina, Lacey Township, New Jersey

Lammey & Giorgio, PA, Haddonfield, New Jersey

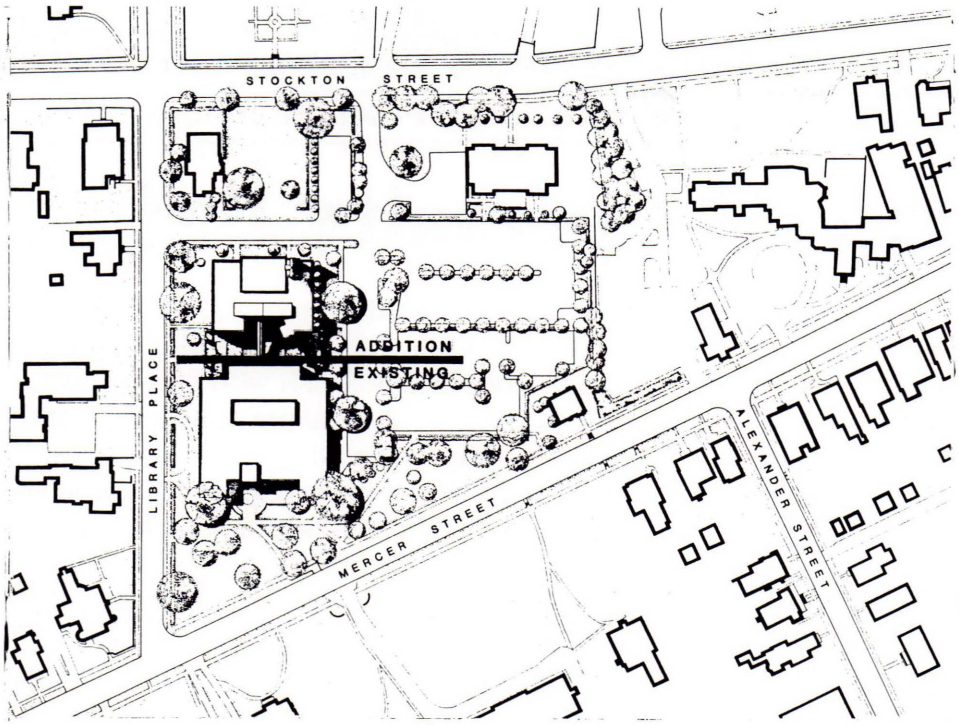
This building is located near the entrance to the marina and serves as its "front door," upgrading its image and shielding it from the nearby highway.

The building contains a boaters' lounge, laundry, shower facilities, and administrative offices within a simple one-story shed. A lookout tower, required for boat basin security, serves to anchor and terminate the building and provides a lighthouse image when viewed from the water. Interior spaces have sloped ceilings and are organized along a corridor facing the boat basin. A raised deck extends the interior and provides outdoor seating with views to the marina. Porthole openings are cut into the wall along the boat basin to allow clerestory light into the building. □



Speer Library, Princeton Theological Seminary, Princeton, New Jersey

The Hillier Group, Princeton, New Jersey

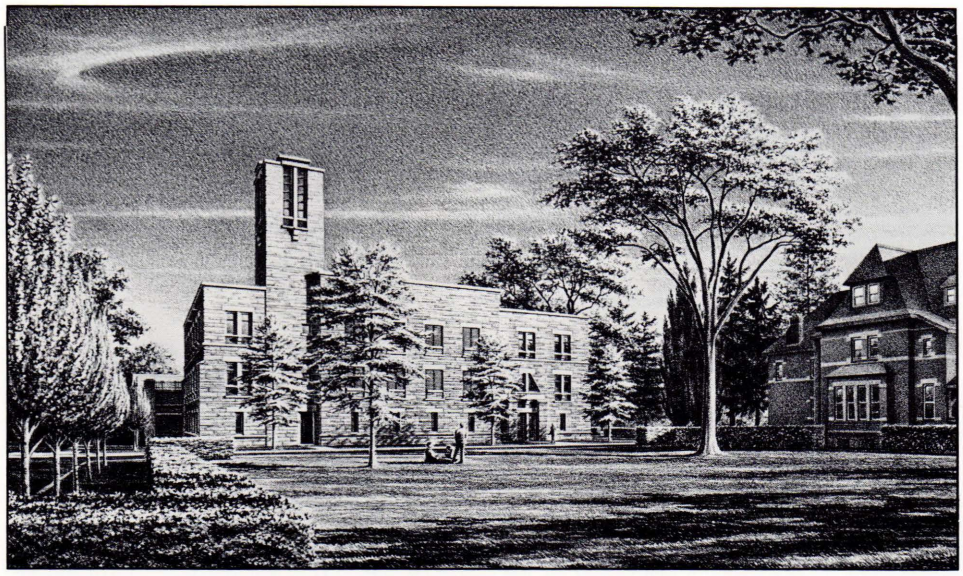


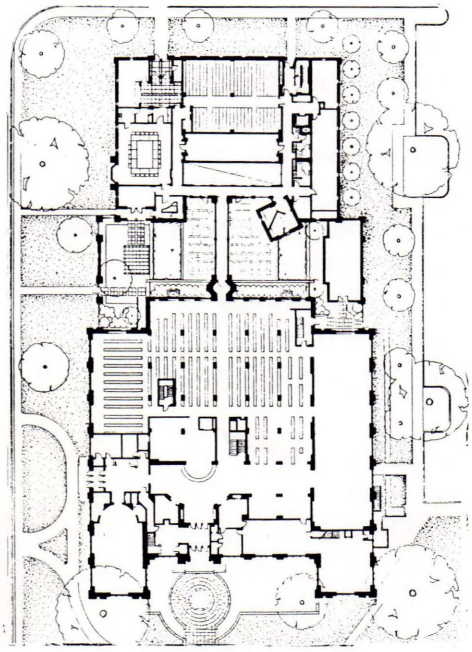
Site Plan

Princeton Theological Seminary's Speer Library is being enlarged by this 40,000-square-foot addition, which will accommodate rare books, special collections, and study areas. The new structure, 3½ stories above ground and one story below ground, will be connected to the existing library through a renovated lobby and circulation area.

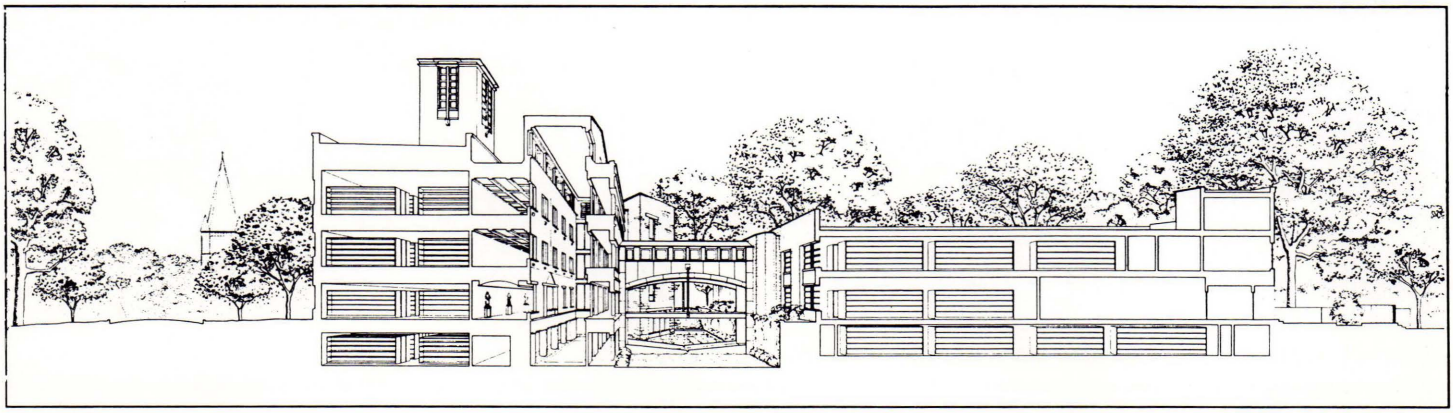
The massing of the addition and the relocation of existing parking will give the building a needed presence from the adjacent street. The stone exterior is designed to be compatible with the existing library and significant buildings nearby.

The central organizational element is a "book box" containing all the stacks in compact shelving. A central well brings light down to all floors of the building and introduces a vertical design feature to the ensemble. □





Ground Floor Plan



Section

Renderings: David Sylvester

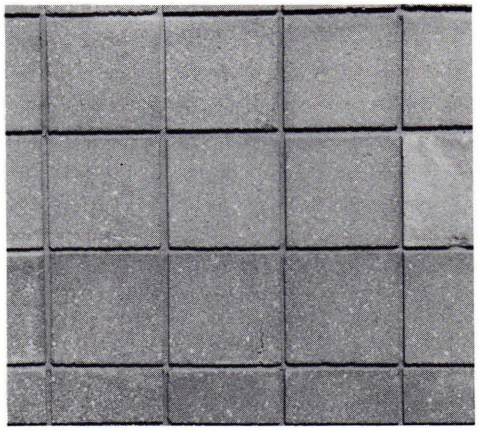
CLAYTON CONCRETE CONCEPTS

An Up - To - The - Minute Guide to Clayton's Masonry Products and Services

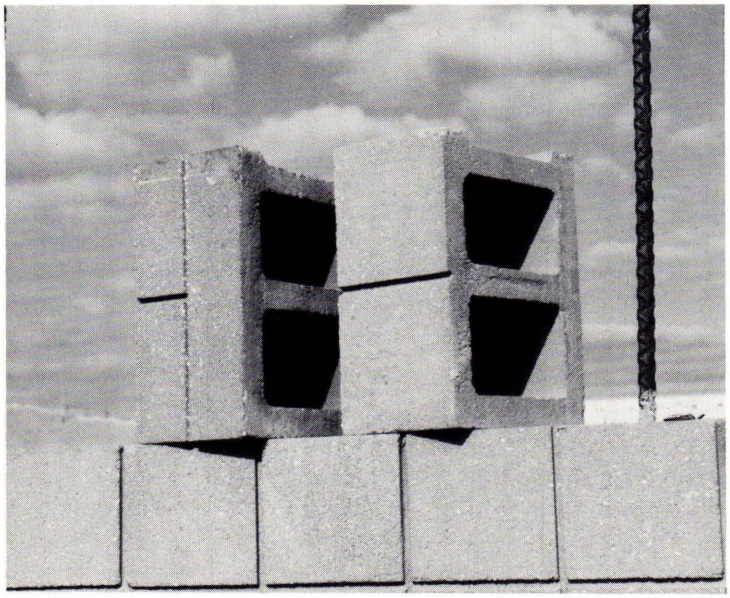
Clayton Supplies Specialty Units

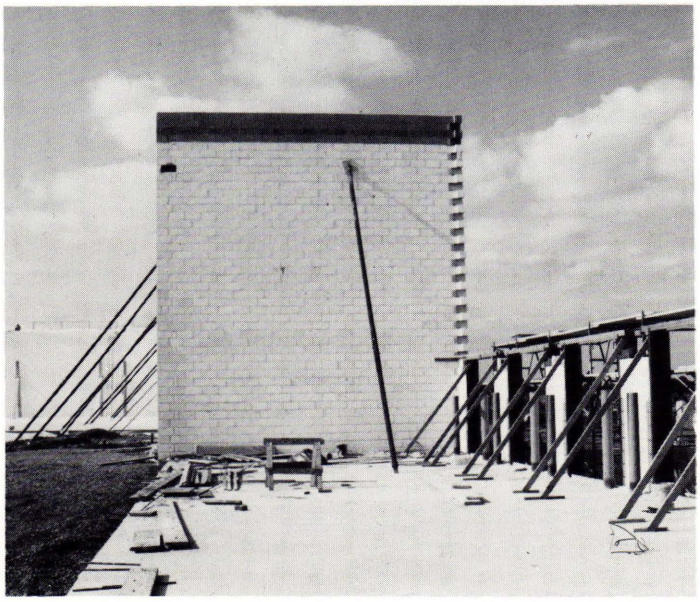
In 1991, Clayton Block Company introduced a new ground face block collection in addition to their already popular split face collection. Recently a Classic Collection full color brochure designed for architects and contractors was created for use in the planning and implementation of new projects. The brochure details the wide array of colors available in both split and ground face textures to help create a new and unique appearance for every project.

In 1992, Clayton became involved in the new Freehold Raceway Mall project and introduced yet another innovation in block design to create an aesthetically pleasing masterpiece. Sandblasted and specially scored, these blocks give the overall impression of placed brick. These specialty blocks, with exposed aggregate, include a white split face CMU and both a dark gray and an orange sandblasted finish with special scoring to enhance the unique appearance of the project. The new mall called Trotter's Way is projected to open in the Fall of 1992 and was required by Freehold Township officials to fit in with the architectural style of the adjacent Raceway Mall which opened in 1989.



Ralph Clayton & Sons supplied masonry products to the original Freehold Raceway Mall, therefore, a benefit the new complex will receive is Clayton's experience and familiarity with the original mall and architecture. The new complex will house Pace Discount Warehouse, Kids "R" Us, Toys "R" Us and Builders Square.





Specially scored and sandblasted block used for Pace Warehouse at Trotter's Way, Freehold.

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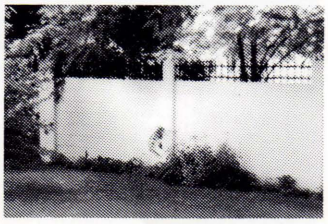

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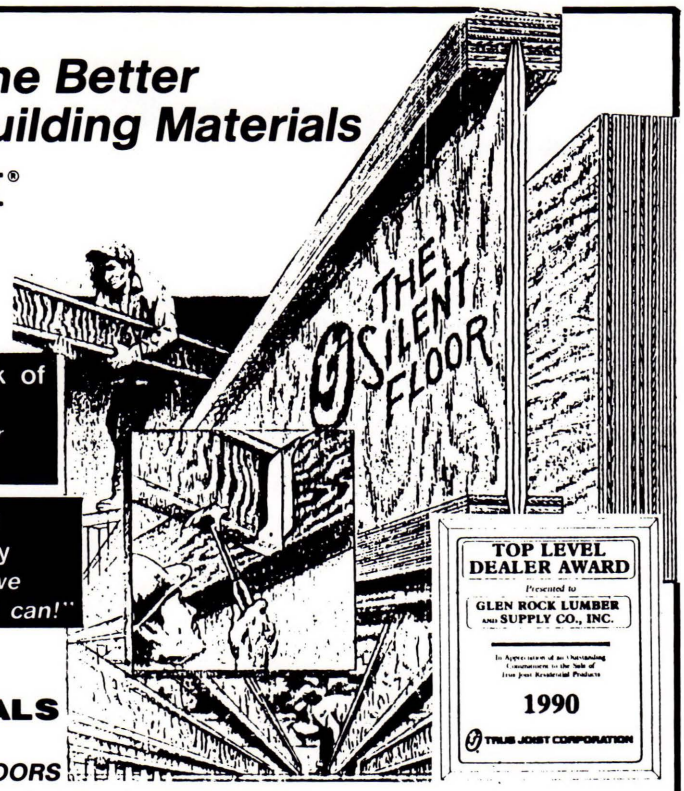

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Exhibition Review

by Alan Chimacoff

Louis Kahn: Mind, Meaning, Mannerism

Kimbell Art Museum

Louis Kahn is an almost mythic figure in American architecture. So strong is the myth that it seems to have caused critics to shy away from serious scrutiny of his work for fear of...what? The major exhibition of his work, shown last fall at the Philadelphia Museum of Art and this summer in New York, (see travelling schedule below) is a case in point.

The exhibition, called **Louis I. Kahn: In the Realm of Architecture**, was curated by Richard Koshalek and Sheri Geldin of Los Angeles' Museum of Contemporary Art, with text and accompanying book by David DeLong and David Brownlee. While the array of work shown in the exhibition is staggering, the commentary is restrained and breaks no new ground. The absence of a critical stance, however, is a small price to pay for what can be learned just from pondering the architecture.

The quality of work reflects a person utterly consumed by architecture, with a depth of understanding of historical, archaeological, and tectonic issues that actually transcends the boundary between knowledge and feeling. One senses the constitutional imperative of a person driven to create things of extraordinary inventiveness and technical accomplishment.

The major works seen together are inspiring. Between the "bookends" of his accomplishments at Yale—the Art Gallery of 1953 and the Center for British Art of 1974—are the Richard Laboratories, Exeter Library, Kimbell Museum, the Salk Institute, the Indian Institute of Management in Ahmedabad, and the Assembly and Capitol of Bangladesh. Any one of these projects could constitute a life's achievement. Collectively, though produced in less than 20 years, they represent a rare breadth of understanding, depth of knowledge (think of the diversity of building programs!), and height of accomplishment.

These works are permeated with a sensitivity to civic scale. In their accommodation of collective human activity, they convey a deep respect and love of society. At the same time, within each is a quality that isolates the individual, to allow—even enforce—an awareness of one's individuality and ultimate solitude.

At the smaller scale of domestic architecture, however, and the larger scale of urbanism, Kahn falls short. In the design of houses, there exists an awkwardness; these "diagrams of life" indicate a discomfort in making places for families, as if the architect shied away from understanding close personal dependency. And in his few excursions into urbanism, Kahn reveals himself as naive. Just as LeCorbusier portrayed a frightening picture of the City, Kahn's vision of Philadelphia transformed, while beautiful in the abstract, presents an idealized vision of the city which lacks private zones, fronts and backs, and even streets, while providing bombastic elements in the form of, for example, cylindrical garage buildings and tinker-toylike office buildings.

The design and installation of the exhibition was prepared by the Japanese architect Arata Isozaki, whose own work owes more than a minor debt to Kahn for its inspiration. The exhibition plan is taken from Kahn's unrealized Mikveh Israel synagogue design of 1961-1972, a design rich in its spatial and formal layers, with a multiplicity of form within form (square within circle, and so on) revealed simultaneously through openings. For the exhibition, fragments of the synagogue are appropriated for display areas. Despite the beauty of the exhibition elements (plywood boxes stained gray-green and coursed like stone) and their evocation of Kahn's brooding tectonics, Isozaki's scheme suffers on several counts. The spatial qualities of the synagogue are lost in the fragmentation; the form-within-form can seldom be found; and the strata are simply confounding. In many instances, the installation interferes with the logic and sequence of the exhibits.

A number of extraordinary wooden models were created for the exhibition. Beautifully crafted, they are "anatomically vivisectional," permitting one to see and understand the projects from the inside and outside simultaneously. They explain the elaborate geometry and spatial interpenetrations while conveying detailed information about rooms and exterior elements. New and inventive, they are a highpoint of the exhibition.

The drawings are revealing, particularly for unrealized projects. Signed—as children do to distinguish themselves from classmates—"Lou K" (but with a sure adult hand), the drawings are executed with a crude beauty in a variety of "dirty" media—pencil, charcoal, pastels. Especially powerful, and moving in its simplicity, is the 8-foot-long drawing on yellow trace of the Venice Congress Hall—quite a surprise. The number, variety, and intensity of these drawings conjure up an image of a middle-aged man on a perpetual charrette, doing what architects are supposed to do (as compared with what they mostly do nowadays): use drawing as a vehicle for thinking and discovery, as well as for explaining to others.

As stunning as the work is, and as valuable and interesting as is this fairly comprehensive compendium, the exhibition lacks new perspective. The "dissection" models permit analysis and contribute powerfully to an understanding of the individual projects, but no analytical thinking is explicitly presented about the assembled body of work. Indeed, one museum docent's tour included an enthusiastic reiteration of the sadly outworn "served and servant" message, but lacked any mention of technical and environmental difficulties Kahn may have encoun-

continued on page 28

Perspective of Courtyard Between Laboratories, Salk Institute, La Jolla, CA

Installation Views, Philadelphia Museum of Art

Exhibition Review

Continued from p. 27

tered, and no questioning of the traditional assumptions about the architecture.

But the array of work itself has the power to provoke thought, not just awe. While the conventional wisdom sees Lou Kahn as ever-searching for a clarification and purification of architecture through the agency of strong and clear geometry, reflection upon the work led me to the conclusion that he was, deeply and irreconcilably, a mannerist. I define mannerism in the broad sense (going beyond but encompassing Mannerism the style), as the questioning of accepted fundamentals, standards, rules, and laws. Lou Kahn the mannerist was constantly challenging and fighting purification, in the hope of achieving a greater understanding through argument with the norms.

Consider his oft-used element, the "arch-tensor," a brick arch restrained by a haunched, reinforced concrete tension member. An absurdity, it is nevertheless poetic, beautiful, and brilliant, and raises a question about structural reality and convention.

Consider the ways in which the arch-tensor was used not only to defy gravity, but, in some instances, to cause a building's form to belie the prediction of its plan.

Consider, at Exeter Library, the broken or eliminated corners of the "palazzo," which reduce the apparent bulk while giving a propped-up appearance to something utterly powerful. And consider the constructions at the top of the building, seemingly gratuitous, but necessary for the building's proportions.

Consider, at the Kimbell Museum, the smashing of all program elements—galleries, lecture hall, dining, work and study spaces—into the same cycloid-shelled extrusion. Is this rational or irrational? And what about "served and servant?"

These observations suggest that an incredible depth and wealth of riches remain to be explored in the work of Louis Kahn. They also imply that a major exhibition of the work of a major architect, almost two decades after his departure, has an obligation to lay down the old saws and pick up some new ones...with some bite to the teeth. □

Alan Chimacoff, AIA, is Principal and Director of Design at The Hillier Group, Princeton

NYC PS

This summer, the reviewer visited the Kahn exhibition at its installation in the Museum of Modern Art in New York, and noted the striking differences. In the great gray MOMAart-Mart, the floor area allocated was only two-thirds that of the Philadelphia showing, and the galleries were nowhere as lofty. The confusions of the Philadelphia installation, however, were clarified. The fragments from the Mikveh Israel design were extended so that the synagogue is shown almost complete, and the central space/ambulatory scheme is stronger. Isozaki looks better, and the individual displays remain beautiful.

But the show suffers. It is too compact, too compressed (some of the material from Philadelphia is excluded), and too tame. It is packaged like a product: Nothing too big to fit in the bag. In Philadelphia, the material, boldly modern in contrast to its neo-Classical surroundings, rambled, and seemed never to end. Not included in New York are a number of huge back-lit color transparencies of the major works which, while not needed for archival purposes, had enormous impact and conveyed the scale and presence of the Kahn ouevre.

The greatness of the work is still as clear. But the magnitude of the accomplishment id diminished. In MOMA, the show is not as bold, brash, or Kahn-like. It is as if MOMA must tame all it touches.

Despite these reservations, this reviewer urges all to make a detour to see the exhibition: It is well worth the effort. —A.C.

Schedule for the Louis Kahn exhibition:

MOMAGUNMA, Japan: Sept.26-Nov.3
Museum of Contemporary Art, Los Angeles: Mar.7-May30,'93
Kimbell Museum, Fort Worth, TX: Jul.3-Oct.10,'93
Wexner Center for the Arts, Columbus, OH: Nov.17'93-Feb.1,'94

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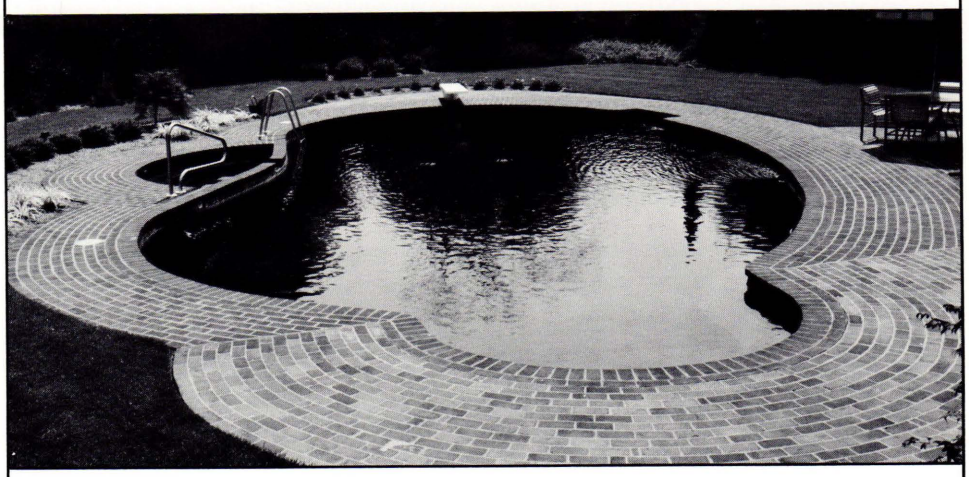

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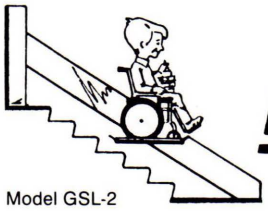

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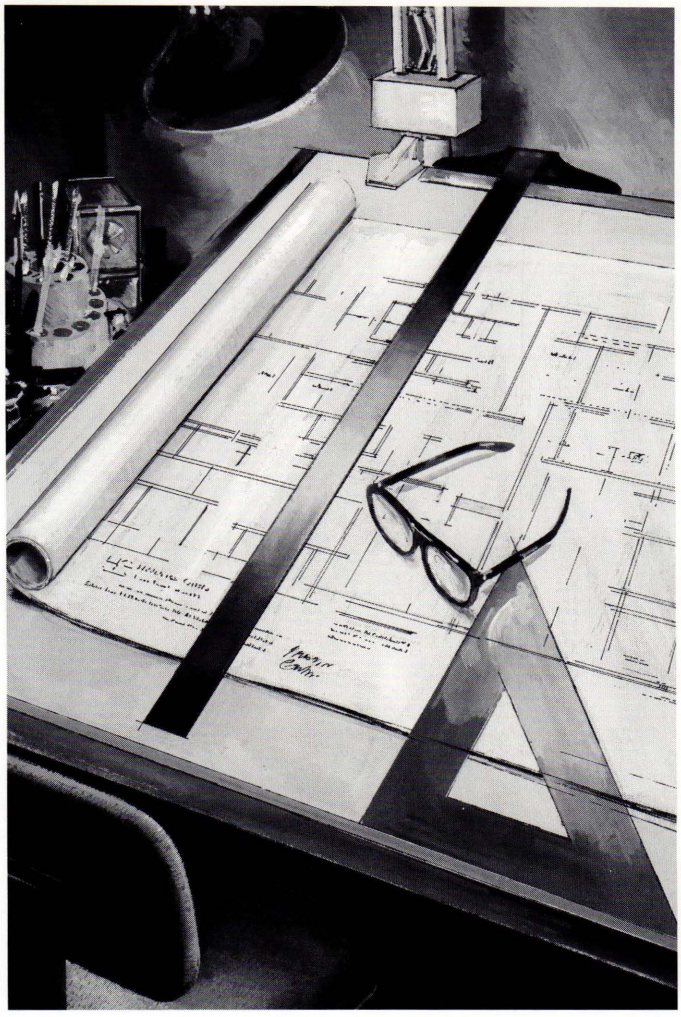

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Nancy H. Becker Associates, AIA/NJ's lobbyist, represents the interests of professional architects in Trenton. Under the guidance and direction of the Board of Directors and the Legislative Affairs Committee, NBA executes strategies that increase AIA's presence and voice in the state capitol.

The AIA Board of Directors recently mapped out a legislative agenda focusing on three major areas: architectural practice issues, professional advocacy, and environmental responsibility.

As an AIA member, you can help by getting involved in your profession's own grass roots network. AIA/New Jersey members are encouraged to routinely discuss important issues with the legislators in their district. Grass roots lobbying helps bring a local impact and flavor to state issues. Your involvement will fortify AIA's presence and impact in each of New Jersey's 40 legislative districts.

The Legislative & Government Affairs Committee has taken the following positions on legislation:

Support

S-22 (Haines/R-District 8) — Imposes top soil requirements for certain soils at development and construction sites. The bill attempts to control erosion and sediment off the site and ensures water retention capability of the soil on the site. S-22 awaits consideration by the State Community Affairs Committee.

S-89 (Lipman/D-District 29) — Requires timely payments by general contractors with State construction contracts to subcontractors and suppliers. The bill was referred to the Senate State Government Committee for consideration. AIA/New Jersey supports the bill because it will bring the administration of a construction project closer to procedures that are customary in the construction industry.

S-102 (Ewing/R-District 16) — Requires boards of education to withhold 5% of the amount due pending completion of certain contracts or agreements. This legislation awaits a vote in the State having been reported from the Senate Education Committee on March 5, 1992. AIA/New Jersey supports the bill because although the usual practice of retainage is 10%, for lengthy contracts the withholding of retainage stops at 50% completion of the project. This results in a retainage of 5% at the completion of the project. The bill brings the construction phase of education projects closer to the norm in the industry.

S-130 (Lynch/D-District 17) — This bill adopts the Uniform Federal Lien Registration Act to require all federal liens to be recorded in the office of the county recording officer, in the county where the property is located. AIA/NJ supports S-130 as it ensures that property intended for improvement does not contain an impediment against clear title. S-130 has been referred to the Senate Judiciary Committee.

S-153 (Feldman/D-District 37) — Designated the "School Rebuilding, Refurbishing and Revitalization Act", this bill is supported by AIA/NJ because it establishes $600,000,000 in grants over five years to school boards for construction, reconstruction, remodeling, alteration, expansion, installation or repair of public school facilities. Benefits of this bill would be realized by all architects and the construction industry generally. Better educational facilities will also result in a better learning and teaching environment. This bill has been referred to the Senate Education Committee.

A-244 (Kamin/R-District 24) — Authorizes a state agency to debar individuals and business entities from entering into contracts with state agencies if they have proven to be incompetent, dishonest or unqualified after due notice and hearing. AIA/NJ believes passage of this bill will help maintain the integrity of the competitive bidding process and assure that contracts are awarded in a fair and equitable manner. The bill awaits consideration by the Assembly State Government Committee.

A-529 (Farragher/R-District 12) — Suspends professional, occupational or business license, certificate, registration or permit upon conviction for a drug offense for a period of two years. The bill has been referred to the Assembly Judiciary Committee.

Erratum

Re *ANJ* 92:2, p. 22: Barry Poskanzer AIA was the architect responsible for the preservation design and adaptive re-use of the Beattie Carpet Mill complex in Little Falls. The author of the article regrets the error.

A-530 (Farragher/R-District 12) — Requires payment in full of delinquent real property taxes prior to issuance of building permits or certificates of occupancy. This legislation is before the Assembly Local Government Committee. AIA/NJ supports the bill because it will prevent proceeding with improvements to real property when tax payments for that property are delinquent.

Oppose

S-131 (Lynch/D-District 17) — Codifies the "Discovery Rule" for certain actions for asbestos or lead contamination for statute of limitations purposes. The act extends the time within which governmental agencies can bring suit to six years from the date of discovery. The bill places unfair exposure on parties by lengthening the time in which suit can be instituted. The Senate Judiciary Committee has not yet considered this legislation.

Seek Amendment

A-631 (Martin/R-District 26) — This bill provides for the licensing and regulation of persons engaged in the business of "home inspection". The bill authorizes only a licensed home inspector to issue a certificate of condition and give a warranty on the certificate. AIA/NJ would like amendments to this legislation to include architects and engineers as qualified experts within the field of home inspectors. They should be prequalified for acceptance as a registered home inspector upon application. This bill has been referred to the Assembly Commerce and Regulated Professions Committee for consideration □

Continued from p. 36

He and his family plan to settle in North Carolina.

John Doran, AIA, has joined URS Consultants, Inc., as a Senior Project Manager in its architectural group. His current assignments include direction of preliminary designs for major regional facilities for the United States Postal Service and the management of one hundred building studies for the New York City Human Resources Administration. Prior to joining URS, Mr. Doran was a principal of Grad Associates in Newark.

The *Mylan Valk Partnership, AIA*, formerly of Verona, NJ, has announced its dissolution effective March 1, 1992. *Gerard Valk, AIA*, Architect and Planner, has announced the reopening of his offices at 605 Valley Road, Upper Montclair, NJ.

The Roof Consultants Institute has elected *Richard M. Horowitz, AIA, CRDC*, of Horowitz & Edwards, Lawrenceville, NJ, to serve as its president for the coming year. The institute is a rapidly growing international association dedicated to the promotion of professionalism, technical education, recognition of the outstanding consultant (by means of its Certification Program), and the encouragement of ethical standards in the field of Roof Consulting.

The Princeton firm of Short and Ford and Partners has promoted six of its members to new positions. *Mark W. Kirby, AIA*, has been appointed Senior Associate. *Joseph W. Alperstein, AIA, Allison Baxter, AIA, David E. McWilliams, AIA, Annabelle Radcliffe-Trenner,* and *Gonzalo Rizo-Patron, AIA,* have been appointed Associates.

The firm of *George A. Held, AIA*, has named *Joseph J. Bruno, AIA*, and *John DeThomasis, AIA*, as associates. The firm name has been changed to "George A. Held, AIA & Associates, Architects and Planners."

Costanza Spector Associates of Pennsauken, NJ, has announced its recent change to *Costanza Spector Causer Architects P.C.*

CUH2A, Inc., of Princeton, NJ, has announced eight promotions in the firm's architecture, engineering, and administrative staffs. *Caroline L. Hancock, AIA*, and *Brian Kowalchuk, AIA*, have been named Associates; *Joseph W. Zawistowski, RA*, has been named Senior Associate, and *John R. A. Scott, AIA*, has been appointed Director of Project Management.

Michael Burns, AIA, of Princeton, has been honored by a Land Development Award, presented by the Somerset County Panning Board, for the design of a Senior Citizens Center in Montgomery Township, NJ.

Short and Ford and Partners, Architects, of Princeton, in joint venture with *Johnson Jones Architects* of Princeton, were recently honored by the New Jersey General Assembly, which passed a Resolution congratulating the architects upon the successful completion of Phase I of the renovation and restoration of New Jersey's historic State House Complex. The Commendation was presented to Jeremiah Ford III and George E. Jones at a special session on January 9, held to celebrate the 100th anniversary of the Assembly Chambers.

West Long Branch architect *Charles A. Spitz, AIA*, has been awarded the Distinguished Eagle Scout award for his professional accomplishments, community service and 37 years' Scouting involvement by the Boy Scouts of America/Monmouth Council.

New Jersey architects *Hugh Boyd, AIA, Peter Lokhammer, AIA*, and *Philip Kennedy-Grant, AIA*, served as jurors for the AIA Central Pennsylvania Chapter's 1992 Honor Awards Program. From 47 entries representing a wide range of building types, four projects were selected to receive Awards of Merit.

Designing New York, a group of leading design professionals formed in 1990, is sponsoring three weekend design competitions to seek effective solutions for six public spaces in New York City. Each space has been identified as having a potential for greater impact on the community. The competitions are being held under the auspices of the National Institute for Architectural Education (NIAE). The objective is to demonstrate ways in which, through thoughtful planning and design, public spaces can be transformed for the social good. Students and design professionals from across the United States are invited to participate. The competitions will be held at Parsons School of Design in Manhattan on September 11-12, October 23-24, and November 13-14.

For further information, contact the National Institute for Architectural Education, 30 West 22 Street, New York, NY 10010, 212-924-7000. □

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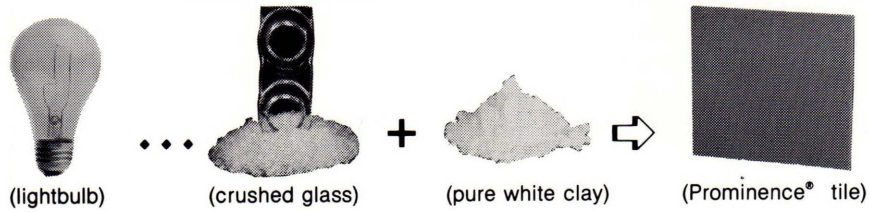

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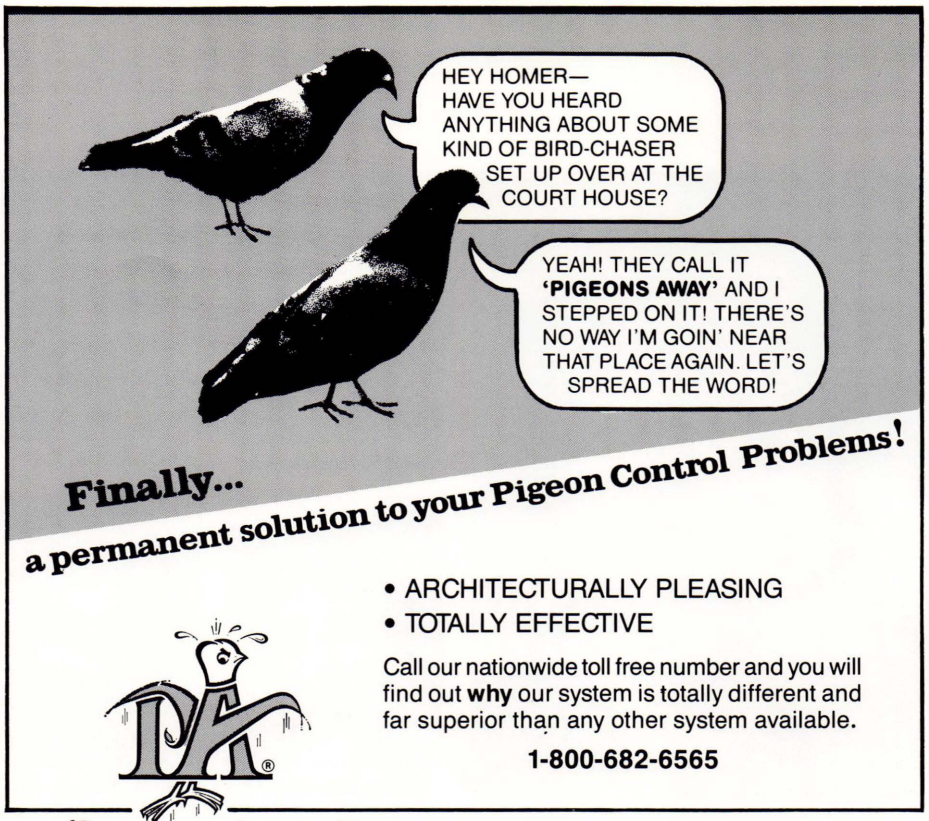

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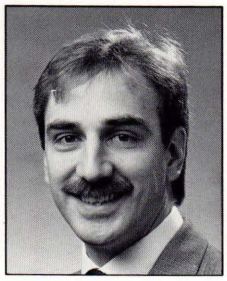

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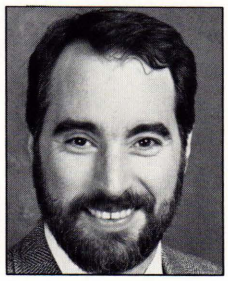

John R. A. Scott, AIA

Mark Kirby

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Suzanne DiGeronimo, AIA, an architect practicing in Paramus, New Jersey, is one of 123 architects elected this year to the American Institute of Architects' prestigious national College of Fellows, announced AIA/New Jersey Executive Director Katharine Shuler. Ms. DiGeronimo, now entitled to use the designation FAIA, was invested in the College of Fellows at AIA's 1992 National Convention, held June 20, 1992 in Boston.

A licensed architect in seven states, DiGeronimo has been with the firm Architects DiGeronimo for 21 years, including 13 as principal. She has received many awards for her professional achievements, including a Certificate of Achievement by New Jersey Governor Thomas Kean (1984), numerous recognitions from the Society of American Military Engineers including their Plaque for Inspired Leadership (1990-1991), and a Certificate of Merit for Distinguished Achievement from the World Who's Who of Women (1987).

Active in the American Institute of Architects at the national level, DiGeronimo has served on the Public Architects Committee for four years, and was appointed National Chair of AIA's Practice Committee in 1991. She also has served locally on AIA/New Jersey's Legislation and Convention committees and has led AIA/NJ's Practice Committee.

DiGeronimo developed the AIA "Green Book" concept, created to provide grant and sabbatical opportunities for architects who may wish to pursue educational or public service opportunities during the 1991 economic turndown. She is also a member of the Speakers Bureau of the Architects League chapter of AIA/NJ.

DiGeronimo is Advisory Board Member to the School of Architecture at the New Jersey Institute of Technology (1987-191), and has served as Visiting Critic (1985) to Rutgers University's Landscape Architecture program, and as Instructor at the Fashion Institute of Technology (1985-1987). She advocated and has been an active participant in teaching Navajo Indians solar energy technology.

DiGeronimo was President/New Jersey Post of the Society of American Military Engineers (1988-190), and Assistant Vice President for Membership of their North Atlantic Region (1990-1991). This organization is dedicated to unifying all phases of U. S. engineering — civilian and military — to advance knowledge of the science of Military engineering and rapid mobilization of engineering capabilities.

DiGeronimo's firm has an established commitment of pro-bono architectural services performed for deserving organizations, including St. Claire's Home, Elizabeth, NJ, a half-way home for babies with AIDS; the Children's Aid and Adoption Society, Bogota and Paramus; and a variety of architectural services for eighteen parishes within the Archdiocese of Newark.

In a resolution designating March as Women's History Month passed by the New Jersey General Assembly, *Eleanore Pettersen, FAIA*, was among notable women from New Jersey recognized as a role model who, through her accomplishments, has contributed to the advancement of women. Among the women honored with Ms. Pettersen were actress Celeste Holm and former Secretary of State Jane Burgio.

Middlesex Borough has appointed the architectural and planning firm of *Robert N. Auld, AIA*, as their Borough planner. The firm, located in Somerville, New Jersey, specializes in land planning, and commercial, institutional and residential architecture.

The architectural firm of *Cerminara Architect/Planner* has announced the opening of a second location in Lebanon, New Jersey. Their design studio will continue to operate from Martinsville, NJ.

The Hillier Group of Princeton and Philadelphia has announced that *Mariano Rodriguez, AIA*, has joined their architectural firm. An architect with many years experience in the design of pharmaceutical, manufacturing and research and development projects, Mr Rodriguez will be Director of Architecture, Research and Development.

John Pearce, AIA, a Principal with The Hillier Group, has been appointed University Architect at Duke University in Durham, North Carolina. In his new position, which he assumed this summer, Mr. Pearce will oversee project planning, programming and architectural design and also join Duke's top administrative team.

Continued on page 34